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The Marian Philatelist, Whole No. 24

A. S. Horn

W. J. Hoffman

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The Marian Philatelist

PUBLISHED BY THE MARIAN PHILATELIC STUDY GROUP

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W. J. Hoffman

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Vol. 4 No. 3

Whole No. 24

MAY 1, 1966

NEW ISSUES

AUSTRIA: (Class 8). Issued February 28, 1966, valid for postage on March 4, value S 1.50, for Centenary of the General Post Direction. On extreme right is the BASILICA SANTA MARIA ROTONDA, also known as the BASILICA OF THE HOLY ROSARY. (See article on page 39).



BELGIUM: (Class 8). Issued November 13, 1965. Design depicts view of the City of Huy. In miniature is the CHURCH OF NOTRE DAME in Huy.



BULGARIA: (Class 1 and 2). Issued February 20 1966. The 13 st. value in the set reproduces an 18th century painting of THE NATIVITY, now in the Alexander Nevsky Church, Sofia.

The 20 st. value portrays an ICON OF THE HOLY VIRGIN ELEOUSA, 14th century work now in the Archaeological Museum, Sofia. This icon and the inscriptions on its silver plaque in particular are an outstanding monument of Bulgarian history. The inscriptions make it clear that the Icon was presented by a close relative of Ivan-Alexander to a monastery near Nessebar, no longer in existence. Similar information is contained in another brief inscription on the decorated border of the Virgin's mantle, which remained unnoticed for a long time by the experts. Historical records state the icon and its inscriptions are evidence of the major role the city played in the Bulgarian Kingdom.



GREAT BRITAIN: (Class 8).

Issued February 28, 1966 for observance of 900th anniversary of Westminster Abbey. The 2/6 value depicts the fan-vaulting in the Henry VII Chapel:



This is THE LADY CHAPEL of Westminster Abbey. (See article on page 31).

On Scott 423, issued July 19, 1965, just this portion of the Chapel, exterior view, shows up in the design picturing London centuries ago; the rest of the Abbey is blotted out by a picture of the Queen.

MONACO: (Class 2). Issued February 1, 1966 honoring birth of Dante. The high value in the set depicts "THE INVOCATION OF ST. BERNARD." (See illustration and article on page 40).

MONACO: (Class 2). Issued February 1, 1966 for the World Association of Children's Friends. The 30c value reproduces a painting by Gerard van Honthorst (1590-1656), also called "Gherardo delle Notti." One



reference titles the painting as HOLY FAMILY, while another refers to it as THE ADORATION. The original is in the Pitti Palace in Florence. The artist was a Dutch painter greatly influenced by Caravaggio; he painted in Italy (c1610-20), in England (1627-28), and also for the Danish Court. He was given the name "Gherardo delle Notti" because of his mastery in painting night scenes. This same design appeared on a 1960 Vatican City Christmas issue: Scott 292-4, Michel 357-9, Yvert 310-12, Gibbons 334-36.

SPAIN: (Class 8). Issued February 21, 1966, postal tax stamp for City of Valencia, requiring added postage when used. Design depicts the TOWER OF "MIGUELETE" adjoining the Cathedral of Valencia, both dedicated to THE ASSUMPTION. (See article on page 41).



SPAIN: (Class 8) The MONASTERY OF GUADALOUPE is depicted on a March 4, 1966 issue. History of this Monastery and its miraculous image appeared in the November 1964 issue. Because of inability to procure the stamp before we went to press no illustration is provided.

LUXEMBOURG: Released April 30, 1966, for 300th anniversary of OUR LADY OF LUXEMBOURG as Patroness. Mr. Bernard Bastian, of Luxembourg, supplied us with "facsimilies" of the stamps, except for the Votive Altar. It should be noted, however, that the facsimilies show the dates as "1665" and "1965," but the stamps will bear the dates "1666" and "1966." Designs depict OUR LADY, PATRONESS (also called CONSOLER OF THE AFFLICTED), The Votive Altar, Detail of the old choir loft, and the Golden Key presented to The Madonna in 1666 when the city was placed under her special protection. Also shown below is a "facsimilie" of a special postal cancellation authorized for the occasion.



FORTHCOMING ISSUES

Mr. Josef Franz Aumann, of Vienna, tells us that in May of 1967 Austria will issue a stamp depicting THE SCHUTZMANTEL MADONNA, now in the Pilgrimage and Parish Church of Maria Heimsuchung in Frauenstein, Upper Austria. The original is from lime-tree wood, made about 1515, by Gregor Erhart (born 1460-70 in Ulm, Germany, died about 1540 in Augsburg, Germany). The statue is 185 cm. high, and under the mantle may be seen Emperor Maximilian I. A "Schutzmantel Madonna" is one shown with her mantle enclosing and protecting the many who seek her

THE MARIAN PHILATELIST

mercy and aid. The stamp is being issued for the "Gothic Art In Austria Exhibition," to be held from May to October 1967 at Krems-an-der-Donau in Lower Austria. To publicize this event an official postal cancellation is being used at Vienna 76, Vienna 101, and Salzburg, which shows the head of a Madonna after a statue from the Danube sculptor school, about 1420, also of lime-tree wood, 170 cm high, and now in the parish church of Inzerdorf near the Cistercian Monastery of Schlierbach in Upper Austria.

NEW MARIAN CANCELLATIONS

AUSTRIA:

40. Vienna 76, Vienna 101, and Salzburg. To be used until October 1967. MADONNA. "Gothic Art in Austria, Krems-Stein, May-October 1967." Official postal cancellation as publicity for the "Gothic Art in Austria Exhibition" to be held during summer of 1967.

BELGIUM:

38. Mechlin, Province of Antwerp, February 5-6, 1966. OUR LADY OF MERCY. "Exhibition of Religious Philately Belgian St. Gabriel Guild." "Our Lady of Mercy" is Patroness of the Brothers of Scheppers, a Religious teaching order.
39. Dinant. Regular postal cancellation. Upper portion of tower of CHURCH OF OUR LADY OF FOY. "Dinant-River Meuse-Charlemagne."

BRAZIL:

21. Sao Paulo, 21-31 December 1965. HOLY FAMILY. "Sao Paulo, 21-31 December 1965." Special cancellation used during Christmas week.
22. Salvador, Bahia, Brazil. December 8-15-1965. CHURCH OF OUR LADY OF CONCEPTION OF PRAIA. "Bi-centenary of the Founding of the Church of Our Lady of Conception of Praia, 1765-1965, Salvador, Ba., 8 to 16 December, 1965."

FRANCE:

15. Laon, Aisne. NOTRE DAME CATHEDRAL. "Laon-City of Art." Regular postal cancellation.
16. Riom. MADONNA AND CHILD. "Riom-City of Art. Its Monuments, its museums, Tourist center." Regular postal cancellation.

CANADA:

7. Montreal. No picture. "Leisure Center of THE IMMACULATE CONCEPTION, 4265 Avenue Papineau." (Term refers to the organized leisure center, for young and old, of The Immaculate Conception Parish, organized by Rev. Father de la Sablonniere, S.J.)

PORTUGAL:

10. CTT Porto, December 1, 1965. MADONNA AND CHILD IN COAT-OF-ARMS. "XI Day of Stamp, Philatelic Exhibition, 1 December, 1965, CTT-Porto."

May 1, 1966

SPAIN:

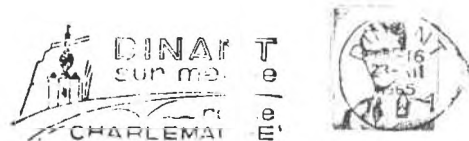
Barcelona, March 27. 1966. PRAYING VIRGIN. "Mission Stamp Exposition." Design reproduced the "Praying Virgin" on the 1960 postal issue of Fernando Poo, and was used for the 9th Philatelic Exhibition of the Mission Stamp.



Austria #40



Belgium #38



Belgium #39

LE CENTRE des LOISIRS
de
L'IMMACULÉE-CONCEPTION
4265 av. Papineau



Canada #7

Brazil #22



France #16



France #15



Portugal #10



Spain

Brazil #21

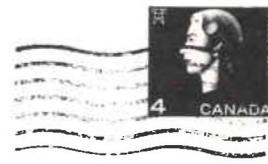
PRIMER CORREO AEREO



1

This postal cancellation depicting OUR LADY OF LUJAN was used in 1947 on the first flight from Madrid to Buenos Aires. It is the most difficult to obtain, and Mr. Benet of Valencia, Spain, tells us that only three copies exist. He has a copy which he is offering for \$900.00. Anyone interested is requested to write directly to Sr. D. Antonio Benet, at Caballeros 15, Valencia, Spain.

Marian City and Town Cancellations: There are many such places, such as Carmel, California, Saint Mary, Pennsylvania, Saint Mary's City, Maryland, etc. A most interesting item in this category was received from Douglass White of Ottawa, Canada. It was cancelled at "Maniwaki, P.Q.," and Mr. White tells that "Maniwaki" in Algonquin means PLACE OF MARY.



THE LADY CHAPEL OF WESTMINSTER ABBEY

The 2/6 value in the issue commemorating the 900th anniversary of Westminster Abbey depicts the fan-vaulting of the Henry VII Chapel. This is also the LADY CHAPEL of Westminster, built on the site of a previous Lady Chapel dating from 1220 A.D. It is said St. Bernard's preaching instilled a deep love for Our Lady and this resulted in the building of Lady Chapels. A Lady Chapel is a "Church within a Church," and usually is a side chapel containing the Lady Altar. Henry III built the first Lady Chapel at Westminster, the beginning of his building efforts, earning the title "Henry, the Builder." The Chapel adjoins Westminster on the extreme east end and was built between 1502-13 as a royal mausoleum for Henry VII and his queen. It is a prime example of Gothic architecture undergoing a total transformation, resulting in a purely English style. The exquisite ceiling is the culmination of many experiments. This type of vaulting was first used as an experiment in the Gloucester Cloisters. It reached its apex in the Lady Chapel, for here the impression is left that the pendants are unsupported. It is elaborate in detail and a miracle of beauty. (References: Encyclopedia Britannica, History of Architecture by Sr. Banister Fletcher, and "The House of God Through the Ages.")

We invite members to send in articles on Marian Philately for publication in THE MARIAN PHILATELIST.

OUR LADY OF AFFLIGEM

Rev. Palmer Heyde, M.S.C., Bree, Belgium



May 27, 1965
Scott 595
Michel 1391
Yvert 1334

Affligem is a small hamlet in the village of Hekelgem, with the Affligem Abbey as its very center. The full title of Our Lady is "VIRGO AFFLIGEMENSIS," and it is a crowned image.

No historical works affirm that Our Lady hailed St. Bernard at Affligem in 1146, but according to a respectable tradition, confirmed by authoritative chroniclers, the veneration of OUR LADY OF AFFLIGEM stems from that saintly person.

It was in 1146 that St. Bernard, Abbot of Clairvaux, paid a visit to the Benedictine Abbey of Affligem. He was on his Crusades mission through Europe, but we may admit he had a second aim for the visit, namely to win some black-robed monks for his white-robed monasteries. This visit is mentioned in a Charter, provided with St. Bernard's seal and with several signatures of the Abbot and other persons present; this Charter is to be seen in two Belgian Museums.



Tradition says: St. Bernard, on a visit to the Monastery of Affligem, before a statue of his heavenly Mother, saluted the Blessed Virgin with the words, "Ave, Maria;" immediately after this greeting the image greeted Bernard in return with "Ave, Bernard." The first chronicler who mentioned this occurrence was Dom Joannes Van der Meeren (Amerius), from Baasrode on the Scheldt river. His "Annals of Affligem Abbey" had been written between 1535-1540, but with the religious troubles prevailing in the Netherlands were partially destroyed. Dom Wolfrandus copied the remaining leaves which are now in the Brussels archives. Amerius, somewhat in the Renaissance style, set the beginning of a poem like this:

Bernard said: Mary mine, hail, thou Blessed Virgin;
And to thee, Ave, Bernarde, I, image, fain say my greeting.

Amerius wrote underneath "There was a custom, a long time before the invasion of the heretics, that the Affligem monks, in going from the dormitory to the church, should never pass the image of the Blessed Virgin without saying three Hail Marys; he who omitted this could expect a severe admonishment from the Abbot of the Chapter."

In the garden of the Abbey, on the spot where originally the statue spoke (formerly there was a court of the monastery here, some 700 years ago), a little statue in terra cotta had been placed on a pedestal, with plants and flowers around it.



The other chroniclers of the Abbey (Hubertus Phalesius, Odo Cambier, and Beda Regaus) accepted and commented on the facts. The later wrote, "Amerius did not invent the story but wrote the history of it, writing nothing except what he found in very old books or what he had heard from those older than he. Certainly his sources, the older monks, lived a great distance from the time of St. Bernard, but the tradition of our pious fathers is to be considered respectfully." It may be superfluous to recall the fact that the image was placed in the inner court of the Abbey, accessible to men only, but this may explain the lack of earlier written testimony. It is known that the miraculous statue was venerated only in the close circles of the monks so that public devotion was not tendered.

The description of the image by Phalesius was as follows: It was an image showing the Blessed Virgin Mary with the Divine Infant in Her arms, sculptured out of weak or almost white stone with some black veins in it, a stone which the Germans call "avenestein," or "lavenderstein," and was life-size, that is, five or more feet. The work and the posture are signs of great antiquity; the veil flows down from the head over the shoulders, of which veil a part could be seen even after the statue had been decapitated, this head never being found even after careful searching.

A stone statue at that time is not extraordinary as such images have been proven to have been in existence at the time. However, these statues were mostly showing Our Lady in a sitting

posture, imitating the wooden Roman images of the period. There were, however, some upright statues, now found in France and Germany. Also, the monks from Affligem founded the Maria Laach Abbey in the Rhineland about 1093. Thus one may surely agree to the existence of such stone statues in Affligem, probably from German influence.

Amerius chronicles the storms of heresy and iconoclasm which in successive waves broke over the Abbey and its miraculous treasure. In 1580, two years before the monks were forced to leave their monastery, when churches and convents were abandoned to pillage, and the horror of destruction prevailed, the venerable statue was thrown down by a sacriligious hand and broken in two. In the same year the Abbey was set on fire. Upon their return in 1605 the monks found the pieces of the image under the ruins, but the heads of the Virgin and of the Child were never found.

Out of the largest piece of the recovered ruined statue, a Mechlin sculptor cut a new image. Upon the restoration of the destroyed Abbey, this smaller image was placed on the old pedestal in the inner court of the monastery. This is now in veneration at Affligem. Out of the other piece found, another small statue was made, and this went to the Jesuit Fathers at Brussels, from where it disappeared at a later date.

Since 1621 the miraculous statue was placed for veneration in the Abbey Church. In 1627 there was placed on it a frontpiece which reads, "This is the statue of the Virgin Mary and Mother, Who in Her voice returned the greeting to Bernard. Thus you, that long for eternal salvation, should often salute this statue."

Several other authors of the 16th century mentioned the "Lady of Affligem." The source of their fundamental ideas is the "Chronicon Phalesii." Among them were Arnoldus de Raisse and Henriquez Chrusostomus; the latter edited a Menologium Cisterciense, a monthly calendar wherein we find some new items: "On October 18, in Belgium, is commemorated the Blessed Virgin Mary when She, by mouth of the Affligem image, in the presence of the entire gathering of monks and a great throng of people, hailed our saintly Abbot Bernard, saying in a clear voice, "Salve, Bernarde," which image is kept there in great reverence as a testimony for such a great miracle."

Soon after that public veneration in the church and popular devotion was established and greatly increased. From 1624 on, up to the present time, there is a great solemn procession out of doors on August 15th. This was interrupted by the French Revolution which abrogated the Abbey, during which time the miraculous image was maintained and venerated in a monastery in Dendermonde.

Under the auspices of His Eminence Cardinal Goossens a fraternity under the title of "Our Lady of Peace" was constituted in 1899; a year later the first issue of a periodical, "De Maria-groet uit Affligem," (Marial Salute of Affligem), came off the press, and in 1924 great solemn festivities marked the renewal of the procession.

Such is the origin of "Our Lady of Affligem." Historically unproven as a fact with an exact date, but not disproved as a firm tradition of considerable antiquity, which stands for the glory of Our Lady and the devotion and protection of our people in Belgium.

NEW MEMBERS

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PLEASE PATRONIZE OUR ADVERTISERS

Father A. S. Horn



This stamp was issued in honor of the eighth centenary of the death of St. Bernard of Clairvaux (1090-1153), on November 10, 1953. The design by Edmondo Pizzi was adapted from a painting entitled "The Virgin Appears to

St. Bernard," painted by Filippino Lippi (1459-1504), found in the Church of La Badia, originally a Benedictine Convent in Florence, Italy. This is called "The Vision of St. Bernard." It puts into

painted form the devotion of St. Bernard towards the Blessed Virgin. He became the second founder of the austere Cistercian Order. But above all his trials, his writings and his accomplishments, he is best remembered for his intense devotion to Our Lady. This devotion has led to the liturgical use of his Homilies on Her festival days. It is said Our Lady appeared to him several times. The painting we are now considering shows him looking up from his work as he is encouraged by a vision of the Blessed Virgin. The locale is the artist's conception of Clairvaux. On the stamp we see only a detail of the painting, that is, Our Lady and St. Bernard. The very center of the design shows the Holy Scriptures opened up to a text which is not legible on the stamp, but from the painting we know that this is the Gospel of St. Luke, Chapter I, verses 26 to 31 inclusive: that is, from the words, "The Angel Gabriel was sent from God," to "Behold, thou shalt conceive in thy womb ..." The text is, of course, in Latin and starts with the words "Missus est" Just to the left, above the head of St. Bernard, is a small placard containing his motto: "Substine et Abstine," (Endure and Abstain). This carries a great deal of meaning when one remembers that St. Bernard was in poor health all his life; of this saint it is said, "he carried the twelfth century on his shoulders, and he did not carry it without suffering."

On the original painting devils may be seen hiding in the crevices of the rocks behind St. Bernard. This may give a partial clue to the theme the artist desired to depict. During the year 1125 in which, during a famine, he had often exhausted the provisions of his monastery to feed the poor, Bernard was once again brought to the very gates of death. During his illness he fell into a trance during which he seemed to find himself before the throne of God where the devil himself was bringing charges

against him. But Bernard confounded the devil who then disappeared; in the midst of his troubled trance Our Lady appeared and laid her hands on him, and when he awoke his sickness had left him. The artist no doubt had this vision in mind when he composed his picture. As for another interpretation of the painting, it is interesting to read the comments of the French Trappist, Dom Dominique Nogues, who writes that it represents St. Bernard writing his famous Homilies on the "Missus Est," and Mary is turning the pages of the manuscript which speak of her. It is all a work of the artist's imagination, but it well represents St. Bernard's love for Mary.

(Extracted from Father Horn's article which appeared in the March 1956 issue of THE AGE OF MARY).

CATALOGUE OF MARIAN STAMPS

Pre-publication copies have been mailed and we cite some interesting facts on the Catalogue's contents. Over 1000 illustrations are used with a total listing of 2796 stamps from 145 different postal agencies or countries. The percentage of illustrations to different stamp designs is even more significant when consideration is given to multiple stamps of the same design; for example, under Venezuela 85 stamps are listed with 7 illustrations, but Venezuela has issued only 7 different stamp designs in the Marian category, or Fernando Poo with 9 listings and 1 illustration, but all 9 stamps are of the same design.

Because of the diverse listings of certain countries in various catalogs, there is a two page four column Index of the 145 countries or colonies issuing Marian stamps, facilitating the location of desired countries or issues.

Space has been provided at the bottom of each page for the insertion of the user's native language or preference. The loose-leaf format permits a re-filing of the pages.

Where it seemed advisable, Local Issues, etc. have been placed on separate pages; thus the Spanish Locals cover ten pages with a listing of 356 separate items.

An Introduction, totaling 17 pages in 4 languages, explains with illustrations the ideas used in compiling the Catalogue.

Although the stamps listed cover only the area of Marian Philately, the Catalogue may be a handy reference and an introduction to the areas of Art and Architecture on stamps, Churches on stamps, and the unlimited field of Religion on Stamps.

The "Catalogue of Marian Stamps" may be ordered from THE MARIAN PHILATELIST, 424 Crystal View Avenue West, Orange, California 92667. Price is \$5.00.



This cancellation was used at Rheydt, October 10, 1965, for the "Faith and Philately Exhibit" sponsored by the World Union of St. Gabriel. It reproduces the head of the Madonna and Child from the original copper engraving "The Adoration of The Three Kings." The original is the work of Hendrik Goltzius (1588-1617), and is considered to be one of the most beautiful such items in the Graphic Collection of the Municipal Museum in Rheydt. The 49x33cm great leaf belongs in the series of the "Master Engravings," which consists of six representations of the "Life of the Virgin Mary." This engraving founded the fame of artist Goltzius, considered to be the most important copper plate engraver of his time. He was born in 1558 at Venlo, the son of a brilliant painter named Jan Goltz. He was a member of the Haarlem Academy and had a comprehensive literary knowledge. In 1590 he went for a year's study in Italy, and this acquaintance with the classical Renaissance art of Italy guided his personal style to completion.

In 1591, after his return to Germany, he began his engravings. As a model for the "Adoration of the Three Kings" he used a copper engraving by the Austrian artist Van Leyden.

(Our thanks to Mr. Eugen Trauner, Augsburg, Germany, for the view card of the complete engraving and the historical background of the engraving and cancellation.)

VIRGIN MARY AS "THE THEOTOKOS"

St. Mary Major Basilica was dedicated to THE THEOTOKOS. Members of the Orthodox Church affectionately call Mary THE THEOTOKOS - Mother of God, a doctrinal definition affirmed in 431 by the Third Ecumenical Council. In each Orthodox Church Mary is given the place of honor to the right of her Son. Separating the nave from the altar is a screen, called the "iconostas," which holds painted images of Christ, The Blessed Virgin, St. John the Baptist, and other saints.

Each iconostas is adorned with the Icon of Mary sitting in majesty, holding the Divine Child in her arms. Behind the altar table, in the apse of the church, there is often a painting of the Virgin with outstretched arms, holding the Christ Child. Rarely, if ever, will the Virgin be shown alone.

Probably one of the most famous Icons is that of OUR LADY OF KAZAN, which was exhibited in the Russian Orthodox Chapel at the New York World's Fair last year.

Scores of shrines dedicated to Mary are in many parts of Greece, Russia, and other Eastern countries, as well as in European countries where there are Orthodox congregations. Because of the lack of publicity given these shrines, not too many are aware of their existence.

The Orthodox Church ushers in the Ecclesiastical Year during September, and the first feast is

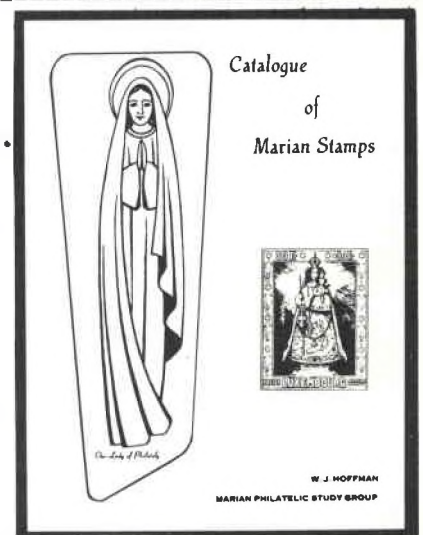
the "Birthday of The Virgin" on September 8th. (Portions of this article extracted from the May-June 1965 issue of QUEEN OF ALL HEARTS).

A valuable aid to Marian Philately.

Order your copy now.

Details of the Catalog's contents on page 34.

"This work is excellent and Marian collectors now have wonderful help," writes a collector from Germany.



ISSUES FOR POLAND'S MILLENIUM

Millenium observance began January 1, 1966 in all Poland's churches with High Mass. Its regime will permit no postal issues for the celebration but Vatican City will release, on May 3, 1966, a set of six stamps in commemoration. The 150 lira stamp will portray OUR LADY OF CZESTOCHOWA, QUEEN OF POLAND. This Black Madonna appeared on three stamps of Vatican City in 1956, commemorating the 300th anniversary of Poland's Proclamation of Our Lady of Czestochowa as "Queen of Poland."

May 1, 1966

Father A. S. Horn

Next year will mark the 50th Anniversary of the Fatima Apparitions. The following has been extracted from my article which appeared in the March 1954 issue of QUEEN OF THE MISSIONS. It is being presented here as a prelude to the 1967 Anniversary and with the hope that it may provide a basis for mounting Fatima postal issues as well as supplying new collectors with philatelic background information.



The first of the Fatima stamps was issued in Angola, and in the other Portuguese Colonies, in 1948. The design is quite modern and shows OUR LADY OF FATIMA appearing to the three little children. The rosary hanging from the hands of Our Lady is quite prominent and the beads may be counted. To the right is the evergreen oak tree, and in the background the "Miracle of the Sun" is suggested. Angola issued this stamp to honor OUR LADY OF FATIMA and the same design was used on all four stamps, and also for the seven Portuguese Colonies, namely, Cape Verde, Guinea, Macao, Mozambique, Portuguese India, St. Thomas & Prince, and Timor. There are 14 stamps in this entire series.

In July of 1953, on the occasion of a Philatelic Exposition at Lourenco, Mozambique issued two brilliant multi-colored stamps on which miniatures of nine stamps issued for Mozambique are shown; at center bottom is the blue 50 Escudo stamp of OUR LADY OF FATIMA.



The next stamps of this category were issued for Portuguese India in 1949. This was a beautiful set of eight stamps which used as its design a detail of that statue of OUR LADY OF FATIMA known as the PILGRIM VIRGIN, the original of which was carved by the eminent sculptor Jose Thedim. Several replicas of the PILGRIM VIRGIN, after having been blessed at Fatima, have been transported to hundreds of cities all over the world.

In 1950 Portugal issued a set of four stamps to honor OUR LADY OF FATIMA. The occasion was the Holy Year of 1950. The stamps are engraved and the designer has presented his interpretation of the statue of OUR LADY OF FATIMA, which is shown in its entirety; from either side three doves fly towards the statue. The March issue contained the story of "The Miracle of The Doves."



Prayers and Praises in Portuguese: On May 13, 1946 Pope Pius XII broadcast to nearly a half million pilgrims gathered at Fatima, Portugal, for the solemn ceremonies which marked both the 300th anniversary of Portugal's dedication to the "Immaculate Heart," and also the crowning of OUR LADY OF FATIMA by Cardinal Massella, Papal Legate for the occasion. For the closing of the Holy Year of 1950, which had been extended to the whole world outside of Rome for the year 1951, there was issued for Angola as well as for each of seven other Portuguese Colonies a stamp which shows merely the bust of that statue of OUR LADY OF FATIMA standing in the little Chapel of The Apparitions at Fatima. Here the beautiful crown may be studied in detail.

To these stamps, which were issued on October 13, 1951, are attached tabs or labels which became part of the stamps themselves. On the background of each is an olive branch and an inscription, seven of which are excerpts from the Holy Father's radio talk to Portugal on May 13, 1946, and one a quotation from Cardinal Emanuel Goncalves Cerejeira, Patriarch of Lisbon. Following are the inscriptions translated into English, first in order will be the seven stamps quoting Pope Pius XII.



On the 4 Angolars, orange and flesh stamp of Angola, we read: "The Portuguese owe a great debt of gratitude towards the Blessed Virgin and Patroness of their Nation."

On the 2 Escudos, purple and lilac stamp of Cape Verde is inscribed: "At Cova da Iria is a fountain of grace for Portugal, for the Church and for the World."





The 1 Escudo, chocolate and pale brown stamp of Guinea records: "O Fatima, blessed oasis, saturated with the supernatural incorruptibility of faith and piety!"



The 60 Avos, magenta and pink stamp of Macao says: "Queen of Peace, give to the world Peace in the truth and justice of Christ."



The 5 Escudos, carmine and rose stamp of Mozambique records: "Fortunate indeed is the People whose Ruler is God and whose Queen is the Mother of God."



The crowning of the statue is recorded on the 4 Escudos, indigo and blue-gray stamp of St. Thomas and Prince Islands in the words: "Through the hands of Our Legate, We crown the miraculous image of Our Lady of Fatima."



A simple prayer for peace is used on the 1 Rupia, blue violet and pale violet stamp of Portuguese India when Pius XII prays: "Mother of Compassion, procure Peace for us from God."



The label for the 86 Avos, blue and pale blue stamp of Timor has a quotation from the Cardinal Patriarch of Lisbon which reads: "It was the compassionate Heart of The Immaculate Virgin which brought about the miracle of Fatima."



COLOMBIA: CATHEDRAL OF MANIZELES

Scott 609, 619 Michel 647,668 Yvert 474, 484
Gibbons 865, 896



This Cathedral is dedicated to OUR LADY OF THE ROSARY and was elevated to a Minor Basilica in 1951. It appears on a Colombia issue in 1952 for the commemoration of the third centenary of the founding of the city of Manizales. The stamp was reissued in 1954 and surcharged. Although not too clearly visible and definable on the postage stamp, there is a statue of THE SORROWFUL MOTHER above the entrance, circled on the accompanying illustration. The Cathedral contains five towers, the principal one being 106 meters high and surmounted with a great cross.

The new cathedral replaced one built of wood, destroyed by fire on March 20, 1926. Plans for the new cathedral were drawn by Julien Polti, the chief architect of French monuments. The first stone for the rebuilding was laid in the latter part of 1928. Work was suspended at the end of 1929 due to lack of funds, but resumed in 1935, followed by a second interruption in 1937, so it was not until September of 1939 that it was completed.

The four towers carry statues of saints of the same name as those of the cathedral's benefactors. On the stairway to the main entrance are Saints Peter, Luke, Matthew, Mark, John and Paul. On the left front tower is St. Mark and on the right front tower is St. Francis. OUR LADY OF SORROWS is over the main entrance. On the two towers in the background are, left, St. Paul, and right, St. Inez.

(The above translated and extracted from an article in the May 1965 issue of GABRIEL LATINO-AMERICANO, edited by Rev. Father Ricardo Struve, Bogota, Colombia).

Frank Rodgers

In the MARIAN PHILATELIST for January, 1966, the question of the 1867 Virgin Islands issue is raised once again. The dispute as to whether this design represents the Holy Virgin or St. Ursula seems to be endless, yet very little evidence is produced on either side and only subjective opinions are offered as proof. The problem is of particular interest, for if we accept this design as a portrait of the Holy Virgin, it is the first Madonna stamp ever issued.

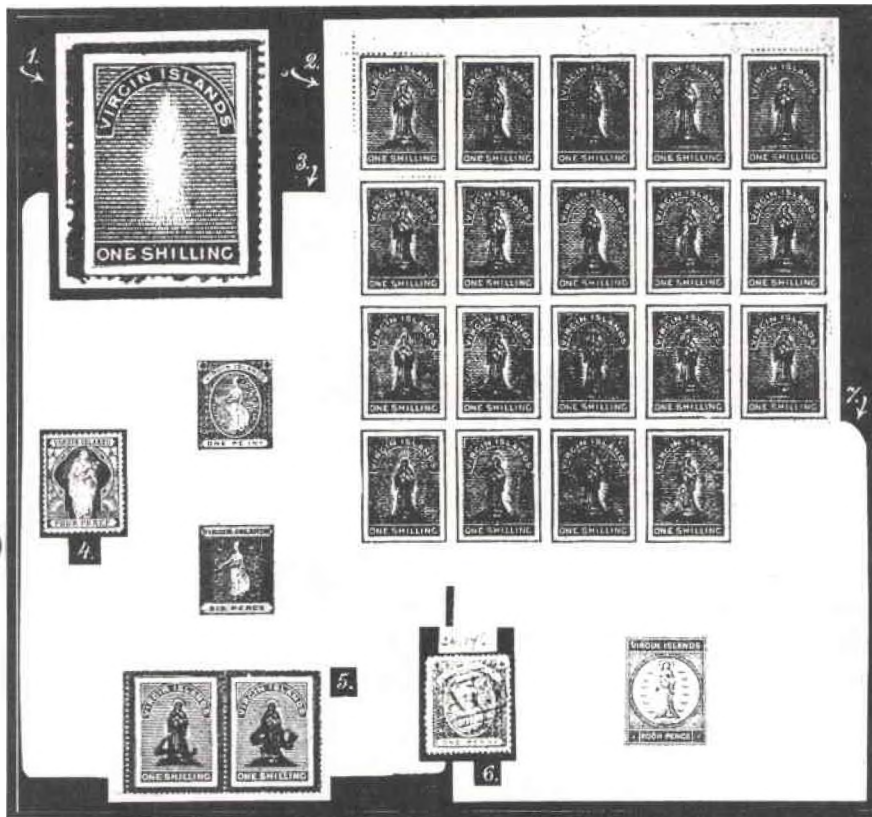
Supporters of the Madonna theory have suggested a number of possible sources for the design. Mr. Peeters mentions paintings by Guido and Murillo. About a year ago a prominent philatelic writer stated categorically in STAMP COLLECTING that this is a Madonna, and added that it is believed to be based on a painting of The Assumption by a Flemish artist Denys Calvaert. But he did not state on what authority this belief rests, nor did he mention that it is widely disputed. Mr. Peeters believes that the design is based on a painting by Carpaccio and that the figure on the stamp is St. Ursula. Now, although I agree with him, I do not feel that the reasons he gives are in themselves enough to prove the point.

Let us consider for a moment our methods of studying the problem. We know nothing about the circumstances in which the design was produced, nor do we know the identity of the artist responsible for it. The nature of the subject and the stilted pose make it probable that he copied it from a well known model: it does not have the air of an original design. So we check in our reference books and then search through our beautifully produced art books in an effort to find similar portraits. And when we find one we tend to emphasize the similarities and we discreetly ignore the points of difference. THE MARIAN PHILATELIST shows us an engraving based on Guido Reni's "Immaculate Conception" which is quite unlike the stamp design: the crown of stars does not appear in the original painting, and the only resemblance is in the position of the hands. In fact, his painting of "The Ascension of The Virgin" has a much greater similarity, though in that case the Madonna is being borne aloft in a seated position. The pose of Carpaccio's St. Ursula is generally the same as the stamp design, but the hands are joined in prayer and the lower clothing is different.

The truth is that we cannot solve the problem by these methods. We do not know who designed the stamp, but we can and should surmise the conditions under which he worked. It is most improbable that he had ever seen the originals of any of these famous paintings. Nor did he have at his disposal anything like the glossy art books that we use for comparison. He would have worked from engravings based on the originals. They may have been poor engravings, very inaccurate and much simplified. Our artist had to adapt them to a small design, which means that he must have simplified them even further. He could have combined the elements of several illustrations to suit his taste. While Guido Reni, Murillo and Carpaccio were fine artists, steeped in the Renaissance tradition of religious art and its symbolism, it is possible that our designer had never done anything of this kind before. There are thousands of well known paintings of the Holy Virgin, and we are being illogical when we pick out one that is familiar to us and claim that it must be the source of this stamp design. This approach would be valid only if the design agreed with the original in every significant detail. If the subject of the design is St. Ursula, the problem is somewhat simpler, since there is a relatively small number of well known works. Hans Memling and Carpaccio were the two painters whose work was most likely to have been available in reproductions: both produced a series of paintings on the legend of St. Ursula. There is, however, no figure in Memling's work that resembles the stamp portrait.

We should also consider the symbolism used, but there is very little to help us. It has been suggested that the crown of stars is a distinctive characteristic of the Holy Virgin. But this is not entirely true, for saints are sometimes treated in this way. St. John Nepomuk is an obvious example, as he is almost invariably shown in this manner. The Madonna is much more frequently identified by a single large star on her veil or mantle. When she has a numbus of stars, it should be a circle of twelve, rather in the manner of the engraving from Guido that is shown in THE MARIAN PHILATELIST. St. Ursula is identified by an arrow held in her hand or by eleven lamps to represent the eleven thousand Virgins who were said to have been martyred with her. Neither symbol appears on the stamp.

Let us then consider the circumstances in which the stamp was produced. The Virgin Islands were named after St. Ursula, as they were discovered on her feast day. The first stamps of the Colony, issued just a few months earlier, had shown a representation of the Saint based on the official seal of the Colony. This includes the traditional eleven lamps, and St. Ursula herself is holding one, so that twelve are shown altogether. There is no good reason to depict the Holy Virgin on the stamps of the Virgin Islands, and the only way that supporters of this theory can explain it is by claiming an error on the part of the designer. But is there any evidence to support this notion? And is it likely? Errors in details of design are common and frequently escape the attention of those whose duty it is to check them. But an error involving the whole design could hardly have gone unnoticed by the Virgin Islands postal authorities. At this point we might well sigh and wish that, if the designer intended to portray St. Ursula, he might at least have had the decency to include the usual identifying symbols.



The answer is absurdly simple: that is exactly what he did! He made more than one version of the design for this stamp, and an essay exists with the twelve lamps surrounding the portrait. In all other respects it is identical with the design finally used, even including the halo of eight stars. This essay is illustrated in GIBBONS STAMP MONTHLY for October 1955. We can only guess why the lamps were omitted from the accepted design. Perhaps the artist felt that they made it appear too complicated; perhaps this version was rejected by the postal authorities. A more likely reason is that the same portrait was also used for the one shilling stamp issued at the same time. This has a heavily lined red background, against which the lamps would have been scarcely visible. But whatever the reason for omitting the lamps, one thing is absolutely clear: the artist was portraying St. Ursula and was himself fully aware of it. He could not possibly have shown the Madonna surrounded by twelve lamps.

If this is admitted, then it is only reasonable to claim that Carpaccio's work was probably the artist's source of inspiration, since it is the only widely known portrait of St. Ursula that bears any resemblance to this design.

(The accompanying illustration is from the GIBBONS STAMP MONTHLY for October 1955, mentioned by Mr. Rodgers.)

AUSTRIA: BASILICA SANTA MARIA ROTONDA - February 28, 1966 Issue

Josef Franz Aumann, Vienna, Austria



This is a special postal issue of Austria for the Centenary of the General Post Direction. Issued February 28, 1966, it became valid for postage on March 4, 1966. Postal value is S 1.50. On the right of the stamp design is the BASILICA SANTA MARIA ROTONDA (Holy Mary of the Round), also called BASILICA OF THE HOLY ROSARY, of the Dominican Fathers. In 1186 Duke Leopold built on this site a church for the Templar Order, and in 1225 the Dominican Fathers built here their monastery. The church was consecrated in 1447, but was destroyed by the Turks in 1529. A new church was built, during 1630-1634, with the baroque facade completed in 1670. It became a parish church in 1783, and later was appointed a Papal Basilica. The statue seen in miniature on the stamp is St. Thomas Aquinas holding a monstrance in his hand.



Scott 628 Yvert 687

Michel 822 Gibbons 773

The 1 franc value in this set commemorating Dante's birth depicts a scene told in the last Canto of Paradise in "The Divine Comedy." Beatrice has accompanied Dante to this point. In the distance he sees the general idea or form of Paradise, but when he turns to share this joy with Beatrice, he finds her gone. In her place stands a saintly man, who tells Dante he is St. Bernard and that he had been sent by Beatrice to escort him the remaining distance, for Beatrice has left to take her place in the third array of seats in the "saintly throng in the form of a rose." He further tells Dante that to reach the ultimate goal, which is Paradise, it is needful that he gather grace from her who has the power to aid. then he begins his invocation:

O Virgin Mother, daughter of thy Son,
Humbler and more exalted than all others,
Predestined object of the eternal will!
Thou gavest such nobility to man
That He who made mankind did not disdain
To make Himself a creature of His making.

Within thy womb that love was re-enkindled
Whose heat has germinated this fair flower,
To blossom thus in everlasting peace.
Thou art our noonday torch of charity;
And down below thou art for mortal men
The living fount of hope. Thou are so great,
O Lady, and thou art of so much worth,
That who so hopes for grace, not knowing thee,
Asks that his wish should fly without its wings

And thy benignity not only gives
Its succor to the suppliant, but oftentimes
Will lavishly anticipate his plea.
In thee is mercy, and magnificence,
And pity, for in thee is concentrate
Whatever good there be in any creature.

This man, who from the nethermost abyss
Of all the universe, as far as here
Has seen the spiritual existences,
Now asks thy grace, so thou will grant him
Strength that he may with his eyes uplift
Himself still higher toward the ultimate
salvation.

And I, who ne'er for my own vision burned
As I now burn for his, proffer to thee
All my prayers - and pray they may suffice -

That thou wilt scatter from him every cloud
Of his mortality, with thine own prayers,
So that the bliss supreme may be revealed.

And furthermore, I beg of thee, O Queen,
That has the power to do whate'er thou wilt,
After his vision to keep his love still pure.
May thy protection quell his human passions!
Lo, Beatrice and many a blessed soul
Entreat thee, with clasped hands, to grant
my wish.

(Reference: "Dante, The Divine Comedy," in
English Blank Verse, by Lawrence Grant White.)

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Antonio Benet Montagut, Valencia, Spain



The "Miguelete" Tower is located adjoining the main portal of the Cathedral of Valencia; both Tower and Cathedral are dedicated to OUR LADY OF THE ASSUMPTION. The tower derives its name from a bell which was installed in a previous tower on St. Michael's Day in 1418. Although the splendid project of Archbishop Jaime de Aragon was not fully accomplished, the tower is still a beautiful example of Catalan Gothic architecture.

Its construction dates from the 14th and 15th centuries, its height from the ground to the terrace is 51 meters (39.37 inches to a meter) and to the weathervane 70 meters. Its form is octagonal. It is divided into four stories: the first three are plain, while the fourth is decorated with gothic tracery of excellent taste. The tower may be reached, but rather uncomfortably, by means of a spiral staircase consisting of 207 steps. Its interior contains three vaulted rooms, or residence chambers, which were used as a place of asylum for those who sought refuge in the Cathedral, as in a case of an attack, etc., as well as for living quarters for the bell-ringer and space for the bells. It is topped by a belfry in deplorable taste, and its unfortunate effect was increased by a wall built during the Civil War which now, fortunately, has been demolished.

The beginning of the tower's construction is attributed to a master builder by the name of Amoros, but more appropriately to Andres Julia, a Valencian. Its construction proceeded slowly. In 1396 Jose Francho was the architect in charge, and to resolve its construction he studied the belfry of the Lerida Cathedral in order to obtain ideas. In 1414 inscriptions were placed on the four points of the compass with prayers to repel storms and thunder. In this same year, Pedro Balaguer was commissioned to travel to Lerida, Narbonne, and other cities, and study their respective towers. Balaguer is credited with the decoration of the top floor.

It is a European custom to give bells names when they are consecrated, and the tower clock has two bells: one is called Miguel-Vicente, cast in 1532 and weighing 11,000 kilos (a kilo is equal to 2.2046 pounds), and the other called Vincent-Ferrer, cast in 1727 and weighing 724 kilos. In addition, it has twelve other bells, namely:

Maria	cast in 1554	weighing 3590 kilos	Barbara	cast in 1681	weighing 767 kilos
Manuel	" 1621	" 2560 "	Catalina	" 1350	" 512 "
Andrew	" 1605	" 2047 "	Violanta	" 1735	" 409 "
Narcisco	" 1529	" 2047 "	Ursular	" 1710	" 307 "
Vincent	" 1569	" 1740 "	Eloy	" 1816	" 260 "
Paul	" 1489	" 767 "			

The adjoining Cathedral of OUR LADY OF THE ASSUMPTION is built on a site thought to be that of a Roman temple, later a Visigoth basilica, and still later a mosque. Begun in 1262, it was completed at the end of the 15th century. Its baroque west portal, from the 18th century, was designed by Conrad Rudolf, and the statuary is the work of Vergara. A statue of OUR LADY OF THE ASSUMPTION is in the portico surmounting the Cathedral entrance.

(Our thanks to Father Pius, O.F.M., St. Francis College, Rye Beach, New Hampshire, for the translation.)

SISTER M. ALONZA, F.S.P.A.

With regret we write of the death of Sister M. Alonza on February 24, 1966. Sister was a member of our Study Group, of COROS, and also of the St. Gabriel Academy. When we met her several years ago she mentioned that it was by chance she became a philatelist, since it was Monsgr. Cech who introduced her to Religious Philately when he asked her assistance in illuminating his "Litany of The Saints." We ask our philatelic friends to remember Sister Alonza in their prayers.

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